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for

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Vol. VI

Record Supplement for July, 1943

No. 7

BARTOK (BELA)

BARTOK: Béla Bartók Plays Bartók. Four 12" records (8 sides) in Set CON-102; price complete with album \$4.77.

This album, recorded in Europe, supplies a representative cross-section of Bartók's art as composer and pianist. The pieces included are: *Petite Suite* (Slow Melody, Walachian Dance, Whirling Dance, Quasi Pizzicato, Ukrainian Song, Bagpipe Players); *Improvisations* Nos. 1, 2, 6, 7, 8; *Three Hungarian Folksongs*; *First Rondo* (1916); *Second Bagatelle* (1908); *Two-Piano Pieces* arranged from *Mikrokosmos*, and *Preludio — All' Ungherese*. All will be of great interest to admirers of the Hungarian composer's unmistakable musical personality. The pieces from *Mikrokosmos*, originally composed for piano solo, are here played, in two-piano arrangements, by Bartók and his wife, Ditta Pásztor. The recording and surfaces are not up to the best contemporary standards.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Sonata ("Pathétique"), C minor, Opus 13. Benno Moiseiwitsch (piano). 12" imported record (2 sides) No. G-C3246/7; price \$2.10.

One of the most curious situations in the gramophonic world is that there are at present no recordings of several popular Beethoven sonatas in domestic catalogues. The "Pathétique," for example, is currently to be had only in three HMV recordings — Schnabel in Vol. VI of the Beethoven Sonata Society (with Opus 10, No. 2 and Opus 31, No. 3), Edwin Fischer on G-DB3666/7, and Moiseiwitsch on G-C3246/7, which were released in that order. The Moiseiwitsch, then, would command some attention as the

most recent recording, even were it not as good as it is. The first quality noticed in it is the round fidelity of the piano tone, superior in verisimilitude to about ninety per cent of piano recordings. Next noticed is Mr. Moiseiwitsch's wide gamut of singing tone and definite conception of the music. Not everyone will agree with that conception, but no one can deny its internal unity. Altogether, this is a praiseworthy recording of the "Pathétique."

BEETHOVEN: Sonata ("Moonlight"), C sharp minor. & SCHUMANN: Romance, F sharp major, Opus 28, No. 2. Benno Moiseiwitsch (piano). Two 12" imported records (4 sides) Nos. G-C3259/60; price \$4.20.

The pianism of Benno Moiseiwitsch, once familiar to American audiences, is displayed at its most characteristic in these English recordings. He approaches each composition he plays as though it were newly created, and is as little influenced by other pianists' readings as though he had never heard them. The result, for three quarters of these two records, is a fresh revivification of the much-recorded "Moonlight." The opening *adagio sostenuto* is a true *adagio*, the closing *presto agitato* is exactly that. Only in the *allegretto* is Mr. Moiseiwitsch's tempo conventional. His minute and exacting attention to each separate note, sometimes inclined to degenerate into pattern-destroying finicalness, was in leash when he recorded the "Moonlight." The result is convincing and sound piano-playing. In the Schumann *Romance*, used to fill out the odd fourth side, a familiar Moiseiwitsch mannerism—allowing one hand to lag slightly behind the other—makes its unwelcome appearance. That flaw aside, the Schumann is scarcely less superb than the Beethoven. The recording of piano tone, and in particular of Mr. Moiseiwitsch's superior pedaling and tonal control, is phenomenal. This is unquestionably the finest recording available of the "Moonlight" Sonata.

**BEETHOVEN: Sonatas. Artur Schnabel (piano).
Beethoven Sonata Society.**

We have received from England, and are for a brief period able to offer, all volumes of the Beethoven Sonata Society except Volumes I and II in automatic couplings as well as manual couplings. The supply is extremely limited, and orders will have to be filled in rotation as received.

BRAHMS (JOHANNES)

BRAHMS: Concerto No. 2, B flat major, for piano and orchestra, Opus 83. Wilhelm Backhaus (piano), with Saxon State Orchestra, conducted by Karl Böhm. Six 12" imported records (12 sides) Nos. G-DB3930/5; price \$15.72. (A few automatic sets also available.)

Complete mastery, the entire absorption and rebirth of music by interpreting artists, is rare and difficult to define, but unmistakable when encountered. It is to be found in this set of the Brahms *Second Piano Concerto* as performed by Backhaus and the Saxon State Orchestra, just received from England. The Horowitz-Toscanini domestic recording (V-DM740) is, within certain limitations, also good, but does not bear comparison with this one. Backhaus, first of all, has no less digital prowess than Horowitz. His emotional-intellectual grasp of the music is as thorough as Horowitz', if not more thorough. He is, further, entirely free of the feverish overstress that so often mars the Russian's playing, lending it a quite un-Brahmsian strain and push. The same comparison, with only a shade of difference in the emphasis, can be made between the orchestral leadership—in this composition—of Böhm and Toscanini. The mellow serenity of Brahms at his greatest fares better in the less nervous hands of Böhm than in the galvanic hands of Toscanini. Last, but by no means least, the Backhaus-Böhm version has the inestimable advantage of European recording and HMV surfaces. Here is none of the brassy brilliance of the type American recording engineers seem too often to seek, but rather a familiar golden glow of sound such as a great orchestra gives in a good hall. Listening to G-DB3930/5 is, in a not unimportant sense, hearing the Brahms *Second Concerto* on records for the first time.

BRAHMS: Symphony No. 4, E minor, Opus 98. Saxon State Orchestra, conducted by Karl Böhm. Six 12" imported records (11 sides) Nos. G-DB4684/9; price \$15.46. (A few automatic sets also available.)

We have been fortunate enough to receive from England a limited supply of Karl Böhm's entirely admirable recording of the Brahms *Symphony No. 4*. For its superbly chosen tempos alone Böhm's interpretation would require

consideration for first place among recordings of this great symphony. The Saxon State Orchestra lacks nothing possessed by such virtuoso American orchestras as the Philadelphia, the Boston, and the Cleveland, except, perhaps, that super-brilliance that is so often used toward questionable ends. Here, one would like to say, is Brahms' *Fourth* as Brahms must have conceived it, unhurried music-making for its own sufficient sake. The wonderful passacaglia of the last movement has surely never been played so as better to present its unique combination of beautiful materials and unhampered technique. The recording as such is full and vibrant without excesses. The surfaces are superb. Here, as in the set of the *Second Piano Concerto* reviewed above, is one of Brahms' masterpieces so played and so recorded as entirely to conquer such not wholly convinced Brahmsians as this reviewer.

CHOPIN (FREDERIC-FRANCOIS)

CHOPIN: Barcarolle, F sharp, Opus 60. Benno Moiseiwitsch (piano). 12" imported record (2 sides) No. G-C3229; price \$2.10.

The Chopin *Barcarolle* has not been neglected by recording pianists: the list of those who have recorded it includes Brailovsky, Rubinstein, Cortot, Gieseking, Kentner, and Moiseiwitsch. Only one of these recordings is currently available on American surfaces—that by Gieseking, which is unfortunately ruled out by stylistic considerations. Of the imported records heard (the Kentner has not yet arrived from England), by far the most persuasively Chopinesque is Cortot's (G-DB2030, now nearly ten years old). Second to it—and perhaps first, in view of the enchanting richness of the recorded sound—is Moiseiwitsch's. Steady as to rhythm, not mistaking rubato for malformation, Moiseiwitsch presents a welcomingly straightforward *Barcarolle*. It is doubtful that the full beauty of a fine piano expertly played has ever been better captured on records. Hear this by all means.

CORELLI (ARCANGELO)

CORELLI: Concerto, C major, for organ and strings (arr. Malipiero) & Sonata, D major. E. Power Biggs (organ), with Arthur Fiedler's Sinfonietta. Two 12" records (4 sides) in Set V-DM924; price complete with album \$2.62.

Those who know the exquisite London Symphony-Bruno Walter recording of the Corelli *Christmas Concerto* (V-DM600) need not be told of the stately magnificence of the great violinist's creative style. It seems to bring us, alive and full bodied, the voice of early eighteenth-century

Italy. The *Concerto* on the present records is no less admirable, and is performed with understanding and tempered vigor by Mr. Biggs and the Fiedler Sinfonietta. It is unlikely that G. Francesco Malipiero, a notorious purist, tampered much with Corelli's original in making the edition here performed. In all probability, he merely "realized" parts originally left to the performer's improvisational ability. The peculiarly charming sound of the baroque organ in Harvard's Germanic Museum has never been more faithfully caught in records. The *sonata da chiesa* used to fill out the odd fourth side is Number 2 of the third set Corelli composed for two violins, cello, and figured bass for organ. As here played and recorded, it is a handful of wonderful minutes preserved whole out of a past now more than two centuries dead. Victor and the record-buying public are to be congratulated on V-DM924.

COWELL (HENRY)

COWELL: Tales of Our Countryside. Henry Cowell (piano), with All-American Orchestra, conducted by Leopold Stokowski. Two 12" records (4 sides) in Set C-X235†; price complete with album \$2.63.

Tales of Our Countryside is music of persistent melodic charm, strange tang, and good rhythmic persuasiveness. Each of its four sections—*Deep Tides*, *Exultation*, *The Harp of Life*, and *Country Reel*—has a distinctive, unfamiliar flavor. The writing for orchestra and piano is cunningly intermingled. The composer plays the piano part exceedingly well, and Mr. Stokowski's cohorts give him adequate support. This is a set of records likely to charm those who like dance rhythms, folklike melody, and rich harmonization. It is a most welcome addition to music in the lighter vein.

Henry Cowell is a curious apparition on the American scene. He has had a reputation as an anarchist, a "frightful" modernist, that seems wholly underserved. On examination, his music proves to be compounded of hummable, whistleable melodies, for the most part harmonized conventionally and built into recognizably compact forms. His interest in note-clusters alone has created his "modernistic" reputation. As a method of achieving new sonorous effects, he has composed for the piano music requiring whole groups of adjacent notes (all white, all black, or both black and white) to be sounded simultaneously. He himself plays this music expertly with the flat of his hand, and at times with the whole length of his lower arms from wrist to elbow. These large groups of notes, whether played as solid chords or rolled, produce interesting, even arresting effects. Note, however, that somewhere above or below or inside them there is always singing a folklike melody, customarily of Irish character. Indeed, were the present composition (the

last part of which appeared years ago as a piano piece) called *Tales of the Irish Countryside*, the title would raise no questions. As it stands, it is great fun.

DUPARC (HENRI)

DUPARC: Extase & SZULC: Clair de lune, Opus 83. No. 1. Maggie Teyte (soprano) & Gerald Moore (piano). 12" imported record (2 sides) No. G-DB5937; price \$2.62.

Extase, like *Phidylé*, is a song that might have been composed with Maggie Teyte in mind, so fecklessly does she sing it better than it is possible to imagine another soprano singing it. The singular certainty of her tone-production, the deeply implied emotion, the whole rapport with the stated meaning and suggestions of the text—these qualities combine to produce moments of rare beauty. Dealing, in Szulc's *Clair de lune*, with a song on a somewhat lower level, Miss Teyte is no less successful. Gerald Moore's accompaniments are perfect. This is, in brief, another of the choice vocal records of our time.

DVORAK (ANTONIN)

DVORAK: Trio ("Dumky") for piano, violin, and cello, Opus 90. Louis Kentner (piano), Henry Holst (violin), Anthony Pini (cello). Four 12" imported records (8 sides) Nos. C-DX1017/20; price \$8.40. (A few automatic sets also available.)

Dvorák's loftiest stature as a composer became clear, not in the *Slavonic Dances* or the *Symphony No. 5 "From the New World"*, but in exactly such late chamber works as the wonderful "Dumky" or "Elegiac" Trio on these records. His inventiveness, his Tchaikovskyian lack of temerity in the face of his own conceptions, his pervasive melodiousness—all were at their flood when he wrote down the six movements of this enchanting trio. It is a work of enormous variety, a work that never flags in interest or beauty. The sharply etched realism of the English Columbia recording has caught every nuance of the astonishing ensemble playing of Messrs. Kentner, Holst, and Pini. Like the Schubert "Death and the Maiden" Quartet reviewed elsewhere in this issue (and performed by two of the same artists), this is one of the finest of all existing chamber-music recordings, worthy of mention in the same breath with the best results achieved by the Budapest Quartet.

GOUNOD (CHARLES FRANCOIS)

GOUNOD: Faust—Salut! demeure, Act III & WAGNER: Die Meistersinger—Preislied, Act III, Scene 5. Webster Booth (tenor, in English), with Hallé Orchestra, conducted by Warwick Braithwaite. 12" imported record (2 sides) No. G-C3309; price \$2.10.

Those who wish two very popular operatic selections sung in understandable English will find their desire in this record. Webster Booth has a clear, high, well-handled tenor voice, and both pronounces and enunciates clearly. The Hallé Orchestra, under the capable baton of Warwick Braithwaite, has given him entirely adequate support. There will be others, of course, like this reviewer, who do not wish two very popular operatic selections sung in English, particularly the sort of English that rhymes eyes with paradise. The arguments for and against opera translated into English are myriad. This record settles none of them. It is well recorded.

GRIEG (EDVARD HAGERUP)

GRIEG: Ballade, G minor, Opus 24. Stell Andersen (piano). Two 12" records (4 sides) in Set BA-6; price complete with album \$3.93.

On June 15, 1943, those parts of the civilized world in which such celebrations still are possible marked, in various ways, the centennial anniversary of the birth of Edvard Grieg. In Norway, the country he loved so well, and which—with Ibsen—he has come to represent to the rest of the world in the field of art, any such memorial indications must have been secret. In the world of the American gramophone, his centenary is signalized by the appearance of an excellent recording of one of his largest piano works, the G minor *Ballade*. Not great music, it nevertheless is living music, enlivened by a dozen of the lyric touches that have kept the name of Grieg beloved. The *Ballade* is in reality a series of free variations on a lyric theme, and it is as such that Stell Andersen—a highly able pianist—has played it. Bost Records has given Miss Andersen generally good technical service, marred only by a tendency to under-recording that asks for volume to be turned up to a level where too much surface whisper is heard. The surfaces are good. BA-6 easily supersedes the only earlier recording of the *Ballade*, a now superannuated version by Leopold Godowsky, apparently still available on English Columbia (CLX9/10).

IPPOLITOV-IVANOV

(MIKHAIL MIKHAILOVICH)

IPPOLITOV-IVANOV: Caucasian Sketches, Opus 10 — Procession of the Sardar & MUSSORGSKY: Hopak & RUBINSTEIN: Melody in F. Columbia Broadcasting Symphony Orchestra, conducted by Howard Barlow. 12" record (2 sides) No. C-71464D; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue.

IRELAND (JOHN)

IRELAND: Concerto for piano and orchestra, E flat major. Eileen Joyce (piano), with Hallé Orchestra, conducted by Leslie Heward. Three 12" imported records (6 sides) Nos. C-DX1072/4; price \$6.30. (A few automatic sets also available.)

John Ireland, at nearly 64, is one of the most appreciable—and enjoyable—of living British composers. He belongs, that is, to the company of Arnold Bax and Ralph Vaughan Williams, to the generation after Elgar and before Walton. It is, I believe, nevertheless correct to state that he is completely unrepresented on currently available American records. In England the situation is scarcely better, for of compositions occupying more than one disc, only five Ireland works stand in the catalogues. Of these the most recently recorded, as well as the most ponderable, is the E flat major *Piano Concerto*, of which we have now received a small supply from England. It has been performed, recorded, and pressed with the care and distinction that confer honor on all involved.

The Ireland *Concerto* is cumulative in design and in charm. The first movement, that is, without being very interesting in itself, prepares the listener for exactly the more attractive material of the second movement. The third, final, movement is exactly what should follow the other two, and is in itself music of highly pleasant vigor and rhythmic dash. The work as a whole is free of that parochial English quality that has so often alienated the affections of outlanders from British music — the quality a Scottish reviewer recently called "flatulent British folk-modal dependence." John Ireland composes unmistakably British music, but he speaks in his own highly individual idiom. Eileen Joyce performs the solo part with patent affection and admirable musicianship. She has been given excellent cooperation by the Hallé under the late Leslie Heward. Altogether, this recording is very welcome.

KABALEVSKY (DMITRI)

KABALEVSKY: Sonatina, C major & SHOSTAKOVICH: Prelude, Opus 34, No. 14. Harriet Cohen (piano). 12" imported record (2 sides) No. C-DX1066; price \$2.10.

Among other compositions, Dmitri Kabalevsky—a Russian composer born in 1904—has to his credit at least four symphonies and one opera, the last based on Romain Rolland's novel *Colas Breugnon*. Kabalevsky studied composition with the most prolific symphonist of modern times, Nikolay Myaskovsky, and reflects his master's middle-of-the-road position, stylistically speaking. The almost legendary Harriet Cohen—now a Commander of the British Empire—here plays—and plays very well indeed—a Kabalevsky *Sonatina*. This proves to be pert, superficial music somewhat in the manner of Prokofiev's lighter moments, certainly not without charm. The Shostakovich *Prelude* proves to be the one recorded by Stokowski (his own orchestration) and the Philadelphia Orchestra (in V-DM291). Here is an interesting sample of what piano music is like today not far from Red Square.

KREISLER (FRITZ)

KREISLER: *Praeludium & Allegro, E minor* (orchestrated by Sevitzy). Indianapolis Symphony Orchestra, conducted by Fabien Sevitzy. 12" record (2 sides) No. V-11-8439; price \$1.05.

This is an orchestration of one of the Kreisler compositions that created a teapot tempest some years ago. Originally denominated as "by" Gaetano Pugnani and "arranged" by Kreisler, it turned out to be an original composition for violin by Kreisler "in the style of" Pugnani. It is clever imitation, and is not without interest. That interest has not been noticeably increased in the process of orchestration, though Mr. Sevitzy and his men play it with proper style. The recording is of the good Indianapolis variety, like that of the Tchaikovsky *Manfred*. The surface of the sample record listened to was of Victor's best.

LISZT (FRANZ)

LISZT: *Hungarian Rhapsody No. 2, Opus 33*. Benno Moiseiwitsch (piano). 12" imported record (2 sides) No. G-C3192; price \$2.10.

Approaching Liszt's *Second Hungarian Rhapsody* as a congeries of brash melodies deployed with every trick of the nineteenth-century virtuoso, Benno Moiseiwitsch succeeds in bringing to the fore exactly those qualities that have made this one of the most popular compositions in all musical history. He even tosses in a feverishly difficult cadenza of his own toward the end, a fountain of pyrotechnics of which Liszt surely would have approved. The recording is of HMV's astonishing best, while the surfaces are mirror-smooth. Liszt is not everyone's dish, but his most popular *Rhapsody* has never been better served.

MOZART (WOLFGANG AMADEUS)

MOZART: *Adagio and Fugue, C minor, K.546*. Hallé Orchestra, conducted by Leslie Heward. 12" imported record (2 sides). No. C-DX1056; price \$2.10.

Death recently removed from the English scene Leslie Heward, a young conductor of ponderable achievements and greater promise. Connoisseurs will remember, among other things, the fine accompaniments with which he supported Maggie Teyte (in the Gramophone Shop album, *Famous French Songs*) through two songs each by Duparc and Berlioz. On the present record, he led the Hallé Orchestra in an admirable performance of the Mozart *Adagio and Fugue* that is to be heard in a more robust version by the Busch Chamber Players on V-12324. Choice between the two recordings will be largely determined by personal opinions as to proper Mozartian style. Both are good.

MOZART: *Concerto A major, for piano and orchestra, K.414*. Louis Kentner (piano), with London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Three 12" imported records (6 sides) Nos. C-LX894/6; price \$6.30.

No domestic recording or pressing of this Mozart *Concerto* exists — for it is not to be confused with another A major *Piano Concerto*, K.488, that has been recorded by Artur Schnabel (V-DM147) and by Marguerite Long (CM-261†). The only other recording of K.414 seems to have been that by Kathleen Long, with the Boyd Neel Orchestra, now discontinued. It is apparently an early work, full of happy Mozartian touches, full also of considerable conventional eighteenth-century music-making. Mr. Kentner, who can thunder with the best of them in Liszt, has a keen sense of Mozartian style, and performs the solo part exquisitely. Sir Thomas Beecham, foremost of living Mozart conductors, does a wholly admirable job. It cannot be pretended that the result is one of Mozart's great compositions, but it is exceedingly beautiful music nonetheless, recorded and pressed with care and artistry.

MOZART: *Die Entführung aus dem Serail—Martern aller Arten, Act II & Le Nozze di Figaro—Voi che sapete, Act II*. Ria Ginster (soprano) & Gerald Moore (piano) in *Martern aller Arten*; Ria Ginster (soprano), with orchestra conducted by Malcolm Sargent in *Voi che sapete*. 12" imported record (2 sides) No. G-DB1832; price \$2.62.

This remarkable recording by Ria Ginster was formerly pressed domestically as V-7822, now discontinued. In response to many requests, we have now imported the HMV pressing. The vocalism in the *Martern aller Arten* is so sure, so masterly, as to compensate almost wholly for the lack of orchestral accompaniment. The singing of *Voi che sapete*, so comparatively simple in line, proves that Ria Ginster has a great artist's sensitivity to manner. Here is one of the top-flight Mozart opera recordings.

MOZART: *Le Nozze di Figaro—E Susanna non vien & Dove sono, Act III*. Joan Hammond (soprano, in English), with Hallé Orchestra, conducted by Leslie Heward. 12" imported record (2 sides) No. C-DX1082; price \$2.10.

One can only hope that records of this sort will induce many not now familiar with opera to hear Mozart's greatest stage works sung in the languages to which he composed them. Miss Hammond sings well, and possesses a sufficiently rich voice for the role of the Countess. The translation she sings—not a bad one, perhaps, in itself—simply does not fit Mozart's music, so mercurially responsive to hints in the text, half so well as the Italian original. This recording has a most unfortunate hall echo that will be instantly recognizable to those New Yorkers who have heard a soprano in the main concourse of Grand Central Station. The orchestra plays well, and the entire result—hall echo and all—has been recorded with great fidelity.

✓ **PURCELL (HENRY)**

PURCELL: Comus—Ballet Suite (arr. Lambert). Hallé Orchestra, conducted by Constant Lambert. Two 12" imported records (4 sides) Nos. C-DX1076/7; price \$4.20.

It was for the Sadler's Wells group that Robert Helpmann created a ballet to the story of Milton's *Comus*. The indefatigable Constant Lambert, dipping into the inexhaustible supply of Purcellian melody, fashioned the ballet's beautiful score. On these imported records, Mr. Lambert displays his remarkable conductorial ability in a sensitive and excellently molded performance. The sections of the suite are as follows: The Attendant Spirit, The Rout and Comus, The Lady and Comus, The Brothers, Comus' Palace, The Brothers, Sabrina, and Finale. Some of the music used is from Purcell's incidental score for *The Indian Queen*. One of the sections was recorded years ago by the London Chamber Orchestra in an arranged suite called *Ayres for the Theatre*. All of it is rich in Purcell's peculiar beauty, whether of the melancholy variety or of the brassy magnificence that so affected Handel. Recording and surfaces are exemplary.

✓ **PURCELL: I Saw That You Were Grown So High & Stript of Their Green. Isobel Baillie (soprano) & Gerald Moore (piano). 10" imported record (2 sides) No. C-DB2093; price \$1.57.**

Both songs on this record are new to the gramophone. *I Saw That You Were Grown So High* is a melancholy love song, quiet and unurgent, redolent of Purcell's emotional magic. *Stript of Their Green*, on the other hand, is swift and active, an autumn song with a nip of frost in the air. Miss Baillie produces lovely tones with ease, and Mr. Moore is very perfection as accompanist. One's only complaint against this otherwise admirable record is that it is quite impossible, about one third of the time, to distinguish the words Miss Baillie is singing. For Purcell enthusiasts—and who that knows his music is not?—this will be a very small fly in a fragrant ointment.

● **SCHUBERT (FRANZ PETER)**

SCHUBERT: Quartet ("Death and the Maiden"), D minor, No. 14. Philharmonia String Quartet. Four 12" imported records (8 sides) Nos. C-DX1089/92; price \$8.40. (A few automatic sets also available.)

The temptation is to state flatly that this is the best chamber-music recording ever made. Its excellences are so many and so unflagging that it is quite literally impossible

to name one fault. The greatness began, of course, with Schubert, who in this quartet achieved one of the peaks of his career. Then came Messrs. Holst, Wise, Riddle, and Pini to play what he had written with complete finality of style. English Columbia's engineers came next, working with the musicianly feeling American recording engineers so signally lack. The end result of all these high-quality efforts has been pressed on surfaces that reveal, rather than distort, the music. Certain it is that, heard on a reproducing machine capable of freeing all the sound imprisoned in these grooves, C-DX1089/92 mark the highest level thus far reached in chamber-music recording. These records must be heard to be believed.

SCHUBERT: Lilac Time (miscellaneous pieces, arranged by Clutsam). Light Opera Company. 12" imported record (2 sides) No. G-C1450; price \$2.10.

George H. Clutsam, a noted Australian pianist, critic, and composer did for *Lilac Time*, an English operetta built around Franz Schubert, approximately what Sigmund Romberg did for *Blossom Time*, its American counterpart. Each operetta has its partisans, each its detractors. We relish at this time the recording of vocal gems from *Lilac Time*, well performed, sung in comprehensible English, and aptly recorded. As with all imported records, the current supply of this one is limited.

● **SCHUBERT: Sonata, B flat major (Posthumous) & Allegretto, C minor. Artur Schnabel (piano). Five 12" imported records (10 sides) Nos. G-DB3711/5; price \$13.10. (A few automatic sets also available.)**

In any list of procurable Schubert recordings, this Schnabel performance of the posthumous B flat major *Sonata* must occupy one of the places of honor. The music itself is Schubert at his most consistently inspired, and is dotted with those magical moments of modulation and shift that are as full of sorcery as his melodies. Nothing in its many pages, furthermore, taxes Schnabel's technical resources. He has a particular affinity with this *Sonata*, and really plays it, rather than wandering through it, as is his wont with some music. The recording is superb. The odd tenth side contains a lyrically charming *Allegretto*, which, like the *Sonata*, highlights Schubert's resemblance to Beethoven in his lighter moods.

● **SCHUMANN (ROBERT)**

SCHUMANN: Frauenliebe und Leben, Opus 42. Lotte Lehmann (soprano) & Bruno Walter (piano). Four 10" records (8 sides) in Set C-M539; price complete with album \$3.68.

Here is a set of good tidings for connoisseurs and lovers of that artistry which alone gives real life to German lieder. Starting with the proposition that Schumann was one of the most widely and deeply accomplished of all song composers, it is not difficult to come to the other proposition that denominates *Frauenliebe und Leben*—with the *Dichterliebe*—as a supreme accomplishment in the field of song cycles. Add to the very nature of the music in hand the trained and mellowed art of Mme Lotte Lehmann, record her singing well, give her as sympathetic and comprehending an accompanist as Bruno Walter—and the result can only be full of beauty and deep satisfaction. Mme Lehmann was in excellent voice when this recording was done. The bad breath control that marred her earlier recording of *Frauenliebe und Leben* (P-RO20090/3 or D-20411/4, discontinued) has altogether disappeared. But it is not the mere beauty of her tone and its production that elects her a true mistress of the lied: it is her unfailing grasp of text. Therein, for example, lies her superiority, in this field, to Helen Traubel, whose recording of the same song cycle (V-M737) is otherwise rich in golden sound. Therein, to tell the truth, lies her superiority to almost everyone else singing German lieder in public today. Columbia has given singer and piano well-balanced and convincing recording. C-M539 is a high credit to all involved in its production.

SCHUMANN: Romance, F sharp major, Opus 28, No. 2, see BEETHOVEN: Sonata ("Moonlight"), C sharp minor.

SHOSTAKOVICH: Prelude, Opus 34, No. 14, see KABALEVSKY: Sonatina, C major.

SOUSA (JOHN PHILIP)

SOUSA: Stars and Stripes Forever & Washington Post. Philadelphia Orchestra, conducted by Eugene Ormandy. 12" record (2 sides), No. V-11-8451; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue.

SZULC: Clair de lune, see DUPARC: Extase.

WAGNER (RICHARD)

WAGNER: Lohengrin—Bridal Chamber Scene, Act III. Kirsten Flagstad (soprano), Lauritz Melchior (tenor), with Victor Symphony Orchestra, conducted

by Edwin McArthur. Two 12" records (4 sides) in Set V-DM897; price complete with album \$2.62.

Victor has at last released the Flagstad-Melchior recording of the Bridal Chamber Scene from Act III of *Lohengrin*, which must have been on its shelves for more than two years. All admirers of the eminent Norwegian soprano and Danish tenor will feel that V-DM897 was well worth waiting for. Mme Flagstad was in superb voice. Mr. Melchior was but little behind her. The accompaniments supplied by Mr. McArthur and those members of the Philadelphia Orchestra formerly known as the Victor Symphony Orchestra are discreet and well planned. The recording is full-bodied, and has a golden munificence. Some, like this reviewer, will find it difficult to think of Mme Flagstad's majestic—almost marmoreal—voice as that of a young girl in love. They will undoubtedly be overruled by the many who are ready to disregard that sort of theatrical verisimilitude so long as the tones produced are powerful, rich, and true. In truth, this is not only the sole domestic recording of the Bridal Chamber Scene now available, but one that is not likely to have appreciable competition in any near future.

FOLK DANCES

BAILES NACIONALES. Latin American Folk Dances. Conjunto Pampero, with Carlos Spaventa; Cuatro Llaneros; Lira Tipica Peruana; Cuarteto Nacional Mexicano. Five 10" records (10 sides) in Set ES-4; price complete with album \$6.05.

This authentic and interesting collection of the folk dances of Latin America was compiled by Irma Labastille, who has written the full notes in the booklet accompanying the records. These notes include detailed instructions for performing the various dances. The types included are: Argentina—Huella, Firmeza, Zamba; Uruguay—Pericón; Colombia—Pasillo, Bambuco; Venezuela—Joropo; Peru—Martenera; Mexico—Chiapanecas, Los Viejitos. The recordings are clear, and the performances have considerable spirit. This set should be of inestimable value to all interested in studying or performing the folk dances of six of the nations of Spanish America.



BOOKS

HOW TO TEACH CHILDREN TO KNOW MUSIC. Harriet Buxton Barbour and Warren S. Freeman. Smith & Durrell, New York. 1942. \$2.50.

A simple and spritely book that accomplishes what its title suggests. With specific references to recordings, it also analyzes music for the young mind. This book should prove invaluable to parents and teachers wishing a good method of interesting children in music, or in assisting those already interested in it.

THE LIFE AND WORKS OF BEETHOVEN. John N. Burk. Random House, New York, 1943. \$2.75.

John N. Burk, program annotator of the Boston Symphony Orchestra, and author of a fine biography of Clara Schumann, has now produced a book on Beethoven that is altogether admirable. It is divided into two sections. The first, occupying 257 pages, is a simply and convincingly written biography taking advantage of the most modern research and opinion. This presents an entirely credible portrait of a great genius who did not happen always to be an admirable human being. The second part, occupying 201 pages, is a clear analysis of Beethoven's major compositions as well as a carefully annotated list of all of his surviving works. The book concludes with a discography based on THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC. It is refreshing indeed to have a book on Beethoven that is not marred by theory-riding or rendered suspect by clouds of emotional overwriting, a book, furthermore, written by an intelligent man conscious of his self-imposed limitations and entirely familiar with the music under discussion. Nothing in this book will prove difficult for the lay reader; nothing in it will insult the intelligence of a trained musician.

COLLECTIONS

THE SYMPHONIC PIANO. Arranged and played by Stephen Kovacs. Four 12" records (8 sides) in Set CON-101; price complete with album \$4.77.

This is an album of arrangements and transcriptions, potpourris and melanges. It contains a vast deal of extremely brilliant piano-playing of the sort that sacrifices everything else for brilliance. The composers subjected to Mr. Kovacs somewhat Procrustean hospitality include Rossini, Verdi, Johann Strauss, Mendelssohn, Schubert, Rimsky-Korsakov, Mozart, Dvorak, Chopin, and the pianist himself. The best adjective for this album, from whatever vantage point viewed, is astonishing. The recording and surfaces are adequate.

DICTION

ELIOT (T. S.)

ELIOT: Murder in the Cathedral—Speech. Robert Speaight. 10" imported record (2 sides) No. G-B8499; price \$1.57.

We relist at this time one of the best of modern diction records, received from England. Robert Speaight, in a pleasant and widely capable voice, reads the subtle and beautifully written Christmas sermon from T. S. Eliot's verse play, *Murder in the Cathedral*. The recording is good enough to create the illusion that he is present, reading it in person. It is good to have truly distinguished modern literature so worthily presented.

CHORAL VERSE SPEAKING. Nevill House (Eastbourne) Verse Speaking Choir, conducted by E. L. Laming. 10" imported record (2 sides) No. G-B8801; price \$1.57.

We relist at this time one of the most interesting recorded examples of choral verse speaking. The poems spoken are: Francis Chesterton — *How Far Is It to Bethlehem*; Henry Kingsley — *The Blackbird's Song*; Eleanor Farjeon — *The Children's Bells*; H. H. Bashford — *Where Do the Gypsies Come From*; Vachel Lindsay — *A Dirge for a Righteous Kitten*, and Christina Rossetti — from *The Goblin Market*. The recording is excellently clear. All of the selections are suitable for children.

WINSTON CHURCHILL

The Progress of the War (War Broadcasts, Vol. 5, February to May, 1942). The Rt. Hon. Winston Churchill, M.P. Five 12" imported records (10 sides); price \$10.50 (no albums supplied).

The speeches contained in this volume are:

STEADY THROUGH THE STORM — February 15, 1942

ON TOWARDS THE RIDGE — May 10, 1942

It is interesting to find that Mr. Churchill's speeches lose only part of their power and force when time robs them of immediacy. This can only be because of their literary distinction. His delivery, it is clear, does not measure up to that of so canny a speaker as President Roosevelt — it is the variety of thought and the excelling use of the English language that give Churchill's speeches their enduring life. Recording and surfaces continue to be of the highest HMV standards.

BALLET ON RECORDS

One of the most notable and widespread developments in musical and theatrical circles during the past decade has been the vastly increased and steadily waxing public appreciation of ballet in English-speaking countries. Not long ago there was a time when true ballet was to be seen in quantity only in Russia. Then it became fashionable in Paris and London. Today it is a truly popular entertainment throughout the United States, Great Britain, Canada, and Australia. Traveling ballet companies, playing one-night stands in small cities and large towns, and then returning to large metropolitan centers to play runs of weeks, and even months, are now no rarity. In England, not a few R. A. F. flyers have had brief leaves to appear in ballet productions. The Metropolitan Opera House in New York recently saw the longest consecutive run in Manhattan history by any ballet group—this time, the Ballet Theater. During part of that run, furthermore, the Ballet Russe de Monte Carlo was occupying another theater. Such truly great dancers as Alicia Markova, Alexandra Danilova and Igor Youskevitch, and such creative choreographers as Antony Tudor and Agnes De Mille have had a major part in this renaissance. Expert training of ensembles has had a scarcely smaller part. Ballets are danced to specially composed music, arranged music, and—in the case of so-called Symphonic Ballets—to whole scores unchanged. The following list will serve as an index to the music used in a representative collection of ballets in modern repertoires. Many outstanding works have had to be omitted because of lack of recordings—the witty Offenbach score Antal Dorati fashioned for Fokine's *Bluebeard*; Mahler's *Kindertotenlieder*, so aptly used by Tudor in his *Dark Elegies*, the fine music Aaron Copland wrote for Billy the Kid and Agnes De Mille's delightful *Rodeo* are examples.

THE RECORDINGS

NOTE: Some of the records listed below are temporarily out of stock. However, a preponderant majority of the records are either in stock or will be shortly. We cannot, under present conditions, guarantee to have any record constantly on hand.

AIR AND VARIATIONS. Bach—Goldberg Variations. Wanda Landowska (harpsichord). Six 12" imported records, Society Set; price \$15.75.

L'APRES-MIDI D'UN FAUNE. Debussy—*L'Après-midi d'un faune*. London Philharmonic Orchestra, conducted by Sir Thomas Beecham. 12" record (2 sides). No. C-69600D; price \$1.05.

AURORA'S WEDDING (see also **SLEEPING BEAUTY**). Tchaikovsky—*Sleeping Beauty* (selections, arranged). London Philharmonic Orchestra, conducted by Efrem Kurtz. Three 12" records (6 sides) in Set V-DM326; price complete with album \$3.67.

BACCHANALE. Wagner—*Tannhäuser*: Overture and Venusberg Music. Philadelphia Orchestra, conducted by Leopold Stokowski. Five 12" records (9 sides) in Set V-DM530; price complete with album \$5.15.

LE BEAU DANUBE—Johann Strauss, Jr. (miscellaneous, arranged by Desormière). London Philharmonic Orchestra, conducted by Antal Dorati. Three 12" records (6 sides) in Set V-DM414; price complete with album \$3.67.

BOUTIQUE FANTASQUE. Rossini (miscellaneous, arranged by Respighi). London Philharmonic Orchestra, conducted by Eugene Goossens. Three 12" records (6 sides) in Set V-DM415; price complete with album \$3.67.

CAPRICCIO ESPAGNOL. Rimsky-Korsakov—*Capriccio Espagnol*. Boston "Pops" Orchestra, conducted by Arthur Fiedler. Two 12" records (4 sides) Nos. V-11827/8; price \$2.10.

CARNAVAL. Schumann—*Carnaval* (orchestrated by Glazunov). London Philharmonic Orchestra, conducted by Eugene Goossens. Three 12" records (6 sides) in Set V-DM513; price complete with album \$3.67.

CHOPIN CONCERTO. Chopin—*Concerto No. 1 for piano and orchestra, E minor*. Arthur Rubinstein (piano), with London Symphony Orchestra, conducted by John Barbirolli. Four 12" records (8 sides) in Set V-DM418; price complete with album \$4.72.

CHOREARTIUM. Brahms—*Symphony No. 4, E minor*. London Symphony Orchestra, conducted by Felix Weingartner. Five 12" records (10 sides) in Set C-M335†; price complete with album \$5.78.

COMUS. Purcell (miscellaneous, arranged by Lambert). Hallé Orchestra, conducted by Constant Lambert. Two 12" imported records (4 sides) Nos. C-DX1076/7; price \$4.20. See review in this issue.

COPPELIA. Delibes—*Coppélia* (*Prélude, Mazurka, Andante, Valse, Scène, Valse de la poupée, Balade*). Orchestre symphonique, conducted by F. Ruhlmann. Two 10" records (4 sides) Nos. C-P17128/9D; price \$1.58.

LE COQ D'OR. Rimsky-Korsakov—*Le Coq d'or*: Suite. London Symphony Orchestra, conducted by Eugene Goossens. Three 12" records (6 sides) in Set V-DM504; price complete with album \$3.67.

COTILLION. Chabrier—*Cotillon* (Menuet pompeux, Scherzo-Valse, Idylle, Danse villageoise). London Philharmonic Orchestra, conducted by Antal Dorati. Two 12" records (4 sides) in Set C-X113†; price complete with album \$2.63.

LA CREATION DU MONDE. Milhaud—*La Création du monde*. Orchestra conducted by Darius Milhaud. Two 12" records (4 sides) in Set C-X18†; price complete with album \$2.63.

DAPHNIS ET CHLOE. Ravel—*Daphnis et Chloë*. Cleveland Symphony Orchestra, conducted by Arthur Rodzinski. Two 12" records (4 sides) in Set C-X230†; price complete with album \$2.63. Boston Symphony Orchestra, conducted by Serge Koussevitzky. Two 12" records (4 sides) Nos. V-7143/4; price \$2.10.

THE DESCENT OF HEBE. Bloch—*Concerto Grosso* for piano and string orchestra. L. Bailly (piano), with Curtis Chamber Music Ensemble. Three 12" records (6 sides) in Set V-DM563; price complete with album \$3.67.

LES ELFES. Mendelssohn: *Concerto, E minor*, for violin and orchestra. Joseph Szigeti (violin), with Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Four 12" records (8 sides) in Set C-M190†; price complete with album \$4.73.

THE FIREBIRD. Stravinsky—*The Firebird Suite*. N. B. C. Symphony Orchestra, conducted by Leopold Stokowski. Three 12" records (6 sides) in Set V-DM933; price complete with album \$3.67.

FRANCESCA DA RIMINI. Tchaikovsky—*Francesca da Rimini*. London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Three 12" records (6 sides) in Set C-M447†; price complete with album \$3.68.

GAITE PARISIENNE. Offenbach (miscellaneous, arranged by Rosenthal). London Philharmonic Orchestra, conducted by Efrem Kurtz. Two 12" records (4 sides) in Set C-X115†; price complete with album \$2.63.

GALA PERFORMANCE. Prokofiev—*Concerto No. 3* for piano and orchestra, C major & Classical Symphony. (Concerto)—Serge Prokofiev (piano), with London Symphony Orchestra, conducted by Piero Coppola. Three 12" records (6 sides) in Set V-DM176; price complete with album \$3.67. (Symphony)—Boston Symphony Orchestra, conducted by Serge Koussevitzky. Two 12" records (4 sides) Nos. V-7196/7; price \$2.10.

THE INCREDIBLE FLUTIST. Piston—*The Incredible Flutist*. Boston "Pops" Orchestra, conducted by Arthur Fiedler. Two 12" records (4 sides) in Set V-DM621; price complete with album \$2.62.

JARDIN AUX LILAS. Chausson—*Poème*, Opus 25. Yehudi Menuhin (violin), with Paris Symphony Orchestra, conducted by Georges Enesco. Two 12" records (4 sides) Nos. V-7913/4; price \$2.10.

LABYRINTH. Schubert—*Symphony No. 9, C major*. London Symphony Orchestra, conducted by Bruno Walter. Six 12" records (12 sides) in Set V-DM602; price complete with album \$6.82.

LES NOCES. Stravinsky—*Les Noces villageoises*. Soloists, chorus, percussion group, conducted by Igor Stravinsky. Three 12" records (6 sides) in Set C-M204†; price complete with album \$3.68.

THE NUTCRACKER. Tchaikovsky—*The Nutcracker Suite*. Philadelphia Orchestra, conducted by Leopold Stokowski. Three 12" records (6 sides) in Set V-DM265; price complete with album \$3.67.

PAGANINI. Rachmaninoff—*Rhapsody for piano and orchestra on a theme by Paganini*. Serge Rachmaninoff (piano), with Philadelphia Orchestra, conducted by Leopold Stokowski. Three 12" records (6 sides) in Set V-DM250; price complete with album \$3.67. Benno Moiseiwitsch (piano) with London Philharmonic Orchestra, conducted by Basil Cameron. Three 12" records (6 sides) in Set V-DM855; price complete with album \$3.67.

PETROUCHKA. Stravinsky—*Petrouchka Suite*. Philadelphia Orchestra, conducted by Leopold Stokowski. Four 12" records (8 sides) in Set V-DM574; price complete with album \$4.72.

PILLAR OF FIRE. Schönberg—*Verklärte Nacht*. Minneapolis Symphony Orchestra, conducted by Eugene Ormandy. Four 12" records (8 sides) in Set V-DM207; price complete with album \$4.72.

LES PRESAGES. Tchaikovsky—*Symphony No. 5, E minor*. London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Five 12" records (10 sides) in Set C-M470†; price complete with album \$5.78.

PRINCE IGOR. Borodin—*Prince Igor: Polovtsian Dances*. London Philharmonic Orchestra, Leeds Festival Choir, conducted by Sir Thomas Beecham. Two 12" records (4 sides) in Set C-X54†; price complete with album \$2.63.

THE PROSPECT BEFORE US. Boyce (miscellaneous, arranged Lambert). Sadler's Wells Orchestra, conducted by Constant Lambert. Three 12" records (6 sides) in Set V-DM857; price complete with album \$3.67.

PULCINELLA. Stravinsky (Pergolesi — miscellaneous, arranged)—*Pulcinella Suite*. Symphony Orchestra, conducted by Igor Stravinsky. Two 12" records (4 sides) in Set C-X36†; price complete with album \$2.63.

THE RIO GRANDE. Lambert—*The Rio Grande*. Sir Hamilton Harty (piano), Hallé Orchestra, St. Michael Singers, conducted by Constant Lambert. Two 12" records (4 sides) in Set C-X52†; price complete with album \$2.63.

ROMEO AND JULIET. Delius—*Eventyr*, Brigg Fair, *The Walk to Paradise Garden*, etc. (*Eventyr*). In *Delius Society*, Vol. 1, with *Paris*, etc. London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Seven 12" records (14 sides) in Set C-M305†; price complete with album \$7.88. (Brigg Fair). Symphony Orchestra conducted by Sir Thomas Beecham. Two 12" records (4 sides) in Set C-X30†; price complete with album \$2.63. (*The Walk to Paradise Garden*). Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Two 12" records (4 sides) in Set C-X31†; (also contains *On Hearing the First Cuckoo in Spring*) price complete with album \$2.63.

ROSSINIANA. Rossini (arranged by Respighi) London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Two 12" records (4 sides) in Set C-X56†; price complete with album \$2.63.

ROUGE ET NOIR. Shostakovich—Symphony No. 1, F major. Cleveland Symphony Orchestra, conducted by Artur Rodzinski. Four 12" records (8 sides) in Set C-M472†; price complete with album \$4.73.

LE SACRE DU PRINTEMPS. Stravinsky—*Le Sacre du printemps*. New York Philharmonic-Symphony Orchestra, conducted by Igor Stravinsky. Four 12" records (8 sides) in Set C-M417†; price complete with album \$4.73.

SCHEHERAZADE. Rimsky-Korsakov: *Scheherazade*. San Francisco Symphony Orchestra, conducted by Pierre Monteux. Five 12" records (10 sides) in Set V-DM920; price complete with album \$5.77.

SCUOLA DI BALLO. Boccherini (miscellaneous, arranged by Françaix). London Philharmonic Orchestra, conducted by Antal Dorati. Two 12" records (4 sides) in Set C-X157; price complete with album \$2.63.

SEVENTH SYMPHONY. Beethoven—Symphony No. 7, A major. New York Philharmonic-Symphony Orchestra, conducted by Arturo Toscanini. Five 12" records (10 sides) in Set V-DM317; price complete with album \$5.77.

SLAVONIKA. Dvorák—*Slavonic Dances*, Opus 47 & Opus 72. Czech Philharmonic Orchestra, conducted by V. Talich. Four 12" records & five 10" records (18 sides) in Sets V-M310 & V-DM345; prices complete with album, respectively, \$4.72 & \$4.46.

SLEEPING BEAUTY. Tchaikovsky — *Sleeping Beauty* (selections, arranged). Sadler's Wells Orchestra, conducted by Constant Lambert. Three 12" records (6 sides) in Set V-M673; price complete with album \$3.67.

LE SPECTRE DE LA ROSE. Weber (orchestrated by Berlioz)—*Invitation to the Waltz*. B. B. C. Symphony Orchestra, conducted by Arturo Toscanini. 12" record (2 sides) No. V-15192; price \$1.05.

SWAN LAKE. Tchaikovsky — *Swan Lake* (excerpts). London Philharmonic Orchestra, conducted by Antal Dorati. Four 12" records (8 sides) in Set C-M349†; price complete with album \$4.73.

LES SYLPHIDES. Chopin (miscellaneous, orchestrated by Murray & White). London Philharmonic Orchestra, conducted by Malcolm Sargent. Three 12" records (6 sides) in Set V-DM306; price complete with album \$3.67.

SYLVIA. Delibes—*Sylvia* (excerpts). London Symphony Orchestra, conducted by John Barbirolli. Two 12" imported records (4 sides) Nos. G-C2965/6; price \$4.20. (Excerpts also included, with excerpts from *Coppélia*, on C-69323, played by London Philharmonic Orchestra, conducted by Efrem Kurtz. 12" record (2 sides); price \$1.05).

SYMPHONIE FANTASTIQUE. Berlioz — *Symphonie fantastique*. Cleveland Symphony Orchestra, conducted by Artur Rodzinski. Six 12" records (12 sides) in Set C-M488†; price complete with album \$6.83.

THE THREE-CORNERED HAT. Falla—*El Sombrero de Tres Picos* (excerpts). Boston "Pops" Orchestra, conducted by Arthur Fiedler. Two 10" records (4 sides) in Set V-DM505; price complete with album \$2.10.

THE TRIUMPH OF NEPTUNE. Berners—*The Triumph of Neptune*. London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Two 12" records (4 sides) in Set C-X92†; price complete with album \$2.63.

LA VALSE. Ravel—*La Valse*. San Francisco Symphony Orchestra, conducted by Pierre Monteux. Two 12" records (4 sides) in Set V-DM820; price complete with album \$2.62.

THE WISE VIRGINS. Bach (miscellaneous, arranged by Walton). Sadler's Wells Orchestra, conducted by William Walton. Two 12" records (4 sides) in Set V-DM817; price complete with album \$2.62.

DECCA CLASSICAL RECORDS

We continue herewith the list, begun in the November, 1942, and January, April, and May, 1943, issues of the SUPPLEMENT of domestic Decca pressings still in stock. Like the earlier lists, these are repressings of European recordings. All in this particular list are 10" records and sell for 50c each. Because of limited supplies and the impossibility of replenishing them, the titles below are naturally offered only for the limited period during which stock will remain on hand. The list will be completed in a forthcoming issue of the SUPPLEMENT.

RIMSKY-KORSAKOV

- 20115 *Le coq d'or: Hymne au soleil (Hymn to the Sun), Act II & Rossini: Guillaume Tell: Sombre forêt, Act II. Eidé Noréna (soprano), with orchestra.*

ROSSINI

- 20115 *Guillaume Tell: Sombre forêt, Act II & Rimsky-Korsakov: Le coq d'or—Hymne au soleil. Eidé Noréna (soprano), with orchestra.*

SAINT-SAENS

- 20043 *Le cygne (The Swan) & Moszkowski: Guitarre. Gregor Piatigorsky (cello), with piano.*

SAMAZEUILH

- 20567 *Sérénade & Bach: Cello Sonata No. 1—Sara-bande. Marix Loevesohn (unaccompanied cello).*

SAMMARTINI

- 20644 *Violin Sonata, A minor: Canto Amoroso & Grétry: Céphale et Procris—Gavotte. Armida Senatra (violin), with orchestra.*

SCHUBERT, FRANCOIS

- 20451 *L'Abeille (The Bee), Opus 13, No. 9 & Schubert, Franz: Reigen & Zsolt: Libellen. Lajos Szikra (violin), with piano.*

SCHUBERT, FRANZ

- 20446 *Nocturne (Trio), E flat, Opus 148 & Haydn: Trio No. 1, G—adagio cantabile. Weitzmann Trio (piano, violin, cello).*
20451 *Reigen & Schubert, Francois: L'Abeille & Zsolt: Libellen. Lajos Szikra (violin), with piano.*
20264 *Die Nacht, Opus 17, No. 4 & Anonymous: Abend wird es wieder. Parlophone Choir & Orchestra, conducted by Walter Sieber.*

SCHUMANN

- 20246 *Widmung (arr. Liszt) & Gartner: Viennese Dance No. 2. Eileen Joyce (piano).*

DE SEVERAC

- 20624 *Ou l'on entend une vieille boîte à musique (from En vacances) & Paradies: Toccata, A. Jean Dennery (piano).*

SOR

- 20367 *Andantino & Estudio. Miguel Llobet (guitar).*

STRAUSS, RICHARD

- 20053 *Freundliche Vision & Ständchen (Serenade) (arr. Giesecking). Walter Giesecking (piano).*
20294 *Olympic Hymn (1937). Bruno Kittel Chorus & Orchestra, conducted by Bruno Kittel.*
20048 *Ständchen (Serenade) (arr. Giesecking) & Liszt: Gnomenreigen. Eileen Joyce (piano).*

SULLIVAN

- 20049 *The Gondoliers: Take a Pair of Sparkling Eyes & Rising Early in the Morning. Hardy Williamson (tenor) & Robert Howe (baritone) respectively, both with orchestra.*

SUPPE

- 20114 *Boccaccio: March & Waltz. Stor Symphony Orchestra, conducted by Armas Järnefelt.*
20187 *Morning, Noon, and Night in Vienna (arr. Winter). Hastings Philharmonic Orchestra, conducted by Basil Cameron.*

TARREGA

- 20355 *Capricho Arabe & Chapi: Serenata de la Fantasia Morisca. Orquesta Ibérica (Madrid), conducted by German Iago.*
20353 *Recuerdos de Alhambra (tremolo study) & Arencibia: Allegretto cantabile. Rosita Rodes (guitar) & P. Lopez Arencibia (guitar) respectively.*

TCHAIKOVSKY

- 20219 *Pique Dame: Prince Yeletsky's Proposal, Act II. Alexander Kraieff (baritone, in Russian), with orchestra.*
20287 *Romance, F minor, Opus 5 & Wientawski: Kujawiak Mazurka. Lajos Szikra (violin), with piano.*

THOMAS

- 20583 *Mignon: Gavotte (entr'acte), Act I & Massenet: Don Quichotte: Interlude, Act III. Paris Philharmonic Orchestra, conducted by Gabriel Cloez.*

THOME

- 20245 *Simple avenu & MacDowell: To a Wild Rose (paraphrase). Patricia Rossborough (piano).*

TURINA

- 20064 *Sevilla—Le jeudi saint a minuit, ou Procession de la Semaine-Saint a Seville. Grand Symphony Orchestra of Paris, conducted by Gabriel Cloez.*

BOOKS FOR MUSIC-LOVERS

THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC. George Clark Leslie, Supervising Editor (based on the original 1936 Encyclopedia edited by R. D. Darrell). Simon & Schuster, 1942, \$3.75.

A MINGLED CHIME: an Autobiography. Sir Thomas Beecham, Bart. G. P. Putnam's Sons, 1943. \$3.50.

BEETHOVEN: Life of a Conqueror. Emil Ludwig. G. P. Putnam's Sons, 1943. \$3.75.

MORE STORIES OF FAMOUS OPERAS. Ernest Newman. Alfred A. Knopf, 1943. \$4.00.

THE CHALLENGE OF LISTENING. Howard D. McKinney and W. R. Anderson. Rutgers University Press, 1943. \$2.75.

THE MUSIC GOES ROUND. F. W. Gaisberg. The Macmillan Company, 1942. \$3.00.

THE BOOK OF MODERN COMPOSERS. Edited by David Ewen. Alfred A. Knopf, 1942. \$5.00.

A TREASURY OF AMERICAN SONG. Olin Downes and Elie Siegmeister. Music arranged by Elie Siegmeister. Revised, enlarged edition. Alfred A. Knopf, 1943. \$5.00.

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